

## Chromatic Alterations

Chords may be chromatically altered. The fifth of a chord is the most frequently altered chord tone. Chromatically altered notes are never doubled.

### RAISED FIFTH

The raised fifth may appear on dominant, tonic, and subdominant chord in major keys. The raised fifth (raised supertonic scale degree) of the dominant chord must ascend to the third of the tonic chord. This will result in an acceptable doubled third of the tonic chord in first inversion. The augmented dominant chord may be used in root position or first inversion.

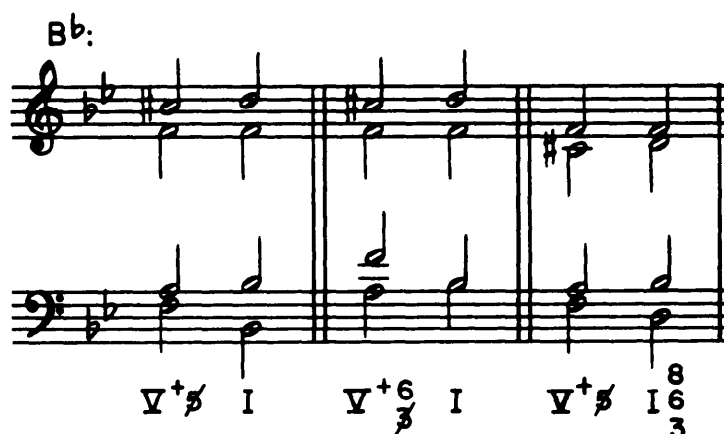


FIGURE 15.1. The Augmented Dominant Chord

The raised fifth (raised dominant scale degree) of the tonic chord must ascend to the submediant scale degree (subdominant or submediant chord). This will result in an acceptable doubled third of the subdominant chord in first inversion. The augmented tonic chord may be used in root position or first inversion when approaching the subdominant chord. It is used only in root position when approaching the submediant chord.

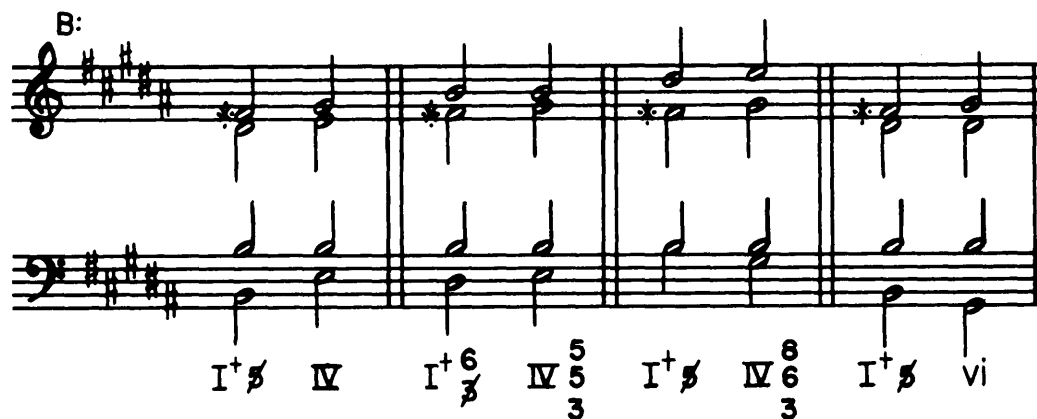


FIGURE 15.2. The Augmented Tonic Chord

A raised fifth (raised tonic scale degree) of the subdominant chord must ascend to the supertonic scale degree (supertonic or dominant chord). The augmented subdominant chord may be used in root position or first inversion when approaching the dominant chord. It is used only in root position when approaching the supertonic chord.

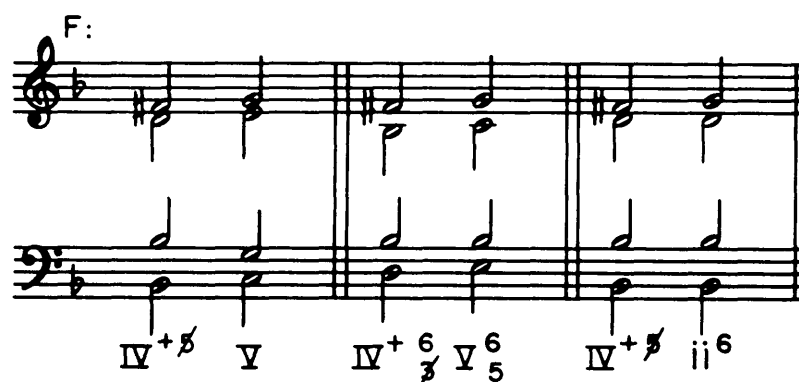


FIGURE 15.3. The Augmented Subdominant Chord

## LOWERED FIFTH

The lowered fifth may appear on the dominant chord; it must descend to the tonic scale degree. The dominant chord with lowered fifth may be used in root position or first inversion.

Figure 15.4 illustrates the Dominant with Lowered Fifth (V<sup>b5</sup>) in various keys. The notation shows the following chords and their resolutions:

- D: (D major):** V<sup>b5</sup> I
- e: (E minor):** V<sup>b5</sup> i
- G: (G major):** V<sup>b5</sup> I
- C: (C major):** V<sup>b5</sup> i
- B<sup>b</sup>: (Bb major):** V<sup>b6</sup> I
- A: (A major):** V<sup>b6</sup> I
- d: (D minor):** V<sup>b6</sup> i

FIGURE 15.4. The Dominant with Lowered Fifth

## RAISED ROOT

Chords constructed on the raised tonic, supertonic (in major), subdominant, and dominant scale degrees were previously identified as secondary leading tone chords.

